# Gossip About Plays, Players and Playhouses

SOCIOLOGICAL, without being specifically so, and socialistic, without being perniciously such. This is the state of the plays that have made the most of the furore on the American stage during the last two seasons. After a long period of bootless and at times almost nauseating discussion of the sex question, the dramatists are turning to the industrial and social relations for theme. No matter what the pioneers may think they have achieved, nothing that is absolutely vital has as yet been accomplished by any. The attack has been tentative, or, at least, perfunctory. The plays that are typical of the class and the ones that are most talked of in press and in conversation, have evolved nothing but what might have been discovered in an hour's perusal of the daily papers, and have fallen as short of proposing an adequate remedy as did their predecessors that dealt solely with the sex question. Even the discussion as carried on so far has been of little use, for it has not been entered into vigorously at any point, nor has the attack on any of the abuses complained of been directed with sufficient force to entitle it to respect as being greater than a mere protest.

When Mr. Charles Klein's "The Lion and the Mouse" was offered to the public last season, it was hailed as a scathing arraignment of the money power as represented in the person of one of its leading characters. The personality of a prominent American of wealth was thinly veiled behind Mr. Klein's loosely drawn caricature of a man of commanding wealth, and as he was mercilessly pilloried by the heroine of the drama, its success was immediate and its popularity widespread. It is still an immensely popular play, and nightly wins the plaudits of excited audiences in one or the other of the cities of the land. This can only be accounted for on the basis that we dearly love to see pummeled, orally or manually, the person to whom we have an aversion, no matter on what ground it may be founded. In this case the rich man who is thought to have been taken as a model for the Klein plutocrat has but little favor among his fellow countrymen, and they generally rejoice to see him punished, if only in a play. Mr. Klein has presented no new fact, has offered no new arguments. He does not even present fundamental conditions. His phrases are superficial, and his conclusions inconsequential, just as the diatribes he launches through the poor girl's mouth at the rich man's head are platitudinous and trite. As has been pointed out in this department at another time, the Nemesis in "The Lion and the Mouse" is not actuated by a desire to right any public wrong, but merely seeks redress for private grievances. It can not be forgotten that Shirley Rosmore was moved by a sense of injustice visited on her dear father, Judge Rosmore, who had been crushed by John Burkett Ryder. The same judge had taken a tip from Mr. Ryder and, relying on the disinterestedness of the head Money Devil, had placed his fortune in a certain stock. When the judge rendered a decision that was unpalatable to the Ryder person, that instant his stock was sent to nothing at all and he was wiped out. Then awoke the latent power in Shirley's virgin bosom, and forth she went, a Jean d'New York, to do joust with the center of all evils from which the business and social world suffer. She saved her father and married the son and heir of the man she had humbled. But it is not recorded that at any time or place John Burkett Ryder was induced to abandon his pursuit of other people's money, save in that he allowed Judge Rosmore to continue to ornament the federal district bench. And the thinking folks who waited for the final curtain unanimously said "Rats!"

This season Mr. Klein has offered us another and "deeper" study along the same line in "Daughters of Men." One of these girls is a poor and presumably honest working lassie. The other comes from the very top flake of the upper crust. They both fall in love with the same man, and in the course of their contact with each other spout a great deal of nothing at all about the conditions and relations, and the fundamental principles, and the rights, and privileges, and all that sort of thing. In the great climactic scene, where the poor girl thinks she has her more fortunate rival in a corner and undertakes to expose her, the rich young woman merely accepts the situation with that fine moral courage that is inherent to every well trained and properly balanced mind, and thus defeats her. Just what triumph for society is concealed in this situation can scarcely be divined. It is axiomatic that a well nurtured and educated individual has a psychic advantage over one not so favored, and there is nothing remarkable in a rich girl wanting to marry a poor man. Mr. Klein has only emphasized the handicap the poor girl has to accept when she enters into competition with a rich one, whether the contest be for love or for something else. He of course uses as a background the disparity in the physical surroundings of the rich and poor. But he offers no new thought, and proves no new point.

Another of the plays of the season, heralded as dealing with problems vital to the American people, is "The Man of the Hour," in which Mr. George Broadhurst has broadly outlined a couple of New York's local bosses and the sort of mayor Mr. McClellland might be if he were not another sort. This, too, has merely transferred from the newspaper columns to the spotlight conditions that have been familiar to the public by dint of persistent publication. Mr. Broadhurst plays one boss against the other, and makes his mayor act like an honest man at a time when it is expedient for him to do so. It is all very nice as a play, but it proposes nothing beyond the world-old proposition that "honesty is the best policy." It does not say how honesty in public office is to be secured, nor does it tell how political bosses are to be circumvented when they have made up their minds to pull off a coup. It does tell how the public is betrayed by those who are trusted, but this is hardly a novelty. As an illustration of applied politics it may be effective, but not more so than the columns of any live daily newspaper.

Straying a little further afield, but keeping within the pale of sociology, Prof. Moody's "Great Divide" tackles a more difficult and abstruse phase of the topic. What a pity he couldn't trust his play to the New York public under its original and more descriptive title of "The Sabine Woman." Surely there are enough people in New York familiar with Roman history to have made the application plain to the rest of the Gothamites. But Prof. Moody devotes his time to trying to prove that a woman may learn to love the man who has ravished her. Just why this question should have been obtruded is hardly apparent. Even were it answered decisively, no matter which way, it would not serve any useful purpose. The affirmative would not render the crime more popular, nor would the negative make it more abhorent. It seems to be presented for much the same purpose as was the famous debate of the German monks as to the exact number of souls that could find standing room on the point of a fine needle. It is not just now recalled what figure the monks finally arrived at as being the correct total, but it is morally certain that if the test were made nowadays, and a selection made, the record could be increased. Prof. Moody's excursion into savagery for a theme is not likely to add anything to the sum total of human wisdom. Some tribes there still be where courtship is carried on by means of a bludgeon, and among these the husband is seldom bothered by any consideration for his spouse born of finer feelings. It is just barely possible that in the case of his Sabine woman there was a reversion to type, but even this is in conformity to accepted teaching. As a contribution to sociology, the play is no more important than either of the Klein or the Broadhurst productions, no matter how much it may excel as mere literature.

Rev. Thomas J. Dixon's treatment of the so-called race problem is characteristic. He goes to a bygone day for his theme, and by indirection argues that conditions that prevailed in the south during the latter sixties are still dominant. His argument is unsound, for the reason that it is palpably a defense, and, being such, is not free from partisan bias. "The Clansman" is interesting as a play, but it is not a useful contribution to the literature of the modern sociological trend.

From Holland comes a play which, because it does get down to fundamentals, is probably more vital than either of the American productions. "The Good Hope," offered recently in New York by Ellen Terry, is a translation from the Dutch of Herman Heijermans. It is a pitiful tale of the sodden life of the fisherfolks of Holland. Its principal character is an old woman who has seen her father, brothers and husband swallowed up by the sea, and is now called upon to see her sons follow. One of these boys, a fine young fellow, has been dismissed from the navy in disgrace because he struck an officer who had insulted the girl he hopes to marry. He returns from prison and ships on the Good Hope to earn money that he marry his sweetheart, who is also his cousin. The younger brother has a congenital horror for the sea, but is driven aboard the same vessel by his mother, who insists that he shall take his part in life and aid in earning the living. The Good Hope is a rotten hulk, a floating coffin, and is overwhelmed in a storm. During the storm the women folks gather around a fire in the hut of Knijertje—played by Miss Terry—and listen to the roar of the elements that sounds the doom of those on the Good Hope. Knijertje recalls that while she was driving her younger son to sea she had neglected to keep an appointment with the elder, which was to signify that she had forgiven him for his conduct and for a fiery speech in which he declares his manhood and his rights. The thought comes to her that her two sons, the last she has to offer, are sucked down by the sea, the elder thinking her hard and unforgiving, the younger looking upon her as having driven him to his death. It is a sermon and a picture of life among the lowly that might be softened by very slight changes. How utterly dull and hopeless the existence of its leading characters is made plain, while the careless selfishness and avarice of those who are to a large degree chargeable with the conditions is vigorously portrayed. The greed of the shipowner is responsible for the tribute of lives.

All this agitation suggests that the altruistic movement is taking on a concrete form. While the case is presented in a tentative and not especially convincing way, enough is offered to start thought along lines that must eventually converge somewhere near the truth. Thus the apparently useless play becomes useful, and Klein and Broadhurst, Moody and Heijermans may be but the forerunners of a school of dramatists who are to aid other agencies in bringing about reforms that are needed. Economists are agreed that the problem of production is solved; that the needs of mankind may be daily satisfied, and that the accumulation of wealth as represented by the surplusage of labor is assured. The question of distribution is now the point of attack. The discussion of the various and varying aspects of life at the theater help to direct us to a conclusion just as certainly as do the academic disquisitions of the schools. More virile and effective debate is likely to follow these pioneer efforts and from the stage some pertinent lessons may yet be taught. This is the real hope that has been aroused by the plays mentioned and others of their ilk.

Not in vain the future beckons. Forward, forward let us range;
Let the great world spin forever down the ringing grooves of change.

### Coming Events.

The original company and production of "The Clansman" will be seen at the Boyd theater Sunday, Monday, Tuesday and Wednesday evenings, and a matinee on Wednesday. This is the Ku Klux Klan play that turned the country upside down last year with its audacious handling of the race problem. The hero of the "Clansman" is a young and gallant leader of the Ku Klux Klan. Opposed to him are an ambitious mulatto and a white abolitionist from Pennsylvania, whose daughter the young white man seeks in marriage. The first act shows the young leader defying the powers that ruled by tearing down a proclamation that promised bayonets to protect marriages between whites and blacks, and the second act shows the sale of his ancestral home to satisfy taxes levied by the negroes and carpetbaggers. In the third act the Ku Klux Klan vote the death of a black ruffian who has frightened a young girl to leaping to her death over a precipice. The last act shows the mulatto Lieutenant Governor of South Carolina confronting the abolitionist, his friend and protector, with a demand for the hand of the latter's daughter. The effect is electrical. The old man spurns the presumptuous suitor, forbids him ever to approach his home again, and goads the mulatto to such a fury that only the arrival of the Ku Klux Klan saves the old man and his daughter.

"Sergeant Kitty" is recalled as one of the most delightful of recent light operas. It is the story of a young woman who becomes involved at the barracks, and is compelled to don male attire for her own protection. She deceives the commandant and even her own affianced lover, and leads the soldiers a merry chase, but finally extricates herself and the others involved and all ends merrily. The music is of the light order, but is not exclusively jingles, while the songs are such as one delight to listen to. Helen Byron, stately and shapely, with a splendid voice and approved ability as comedienne is leading the company this season. The company will be at the Boyd on Saturday afternoon and evening.

At the Burwood theater during the coming week the chief interest will be in the personality of Miss Marie Pettes, the new leading woman, who will make her first appearance with the company on Sunday afternoon. Miss Pettes is no stranger to Omaha. She was seen here last season as leading woman for Paul Gilmore, when he played "Captain Debonnaire" at the Boyd. She has been leading woman for Aubrey Boucicault, and has had sufficient experience to render a valuable acquisition to the company. Personally she is graciously charming little body, with a delightful personality. Another newcomer is Miss Orris Ober, who takes the place made vacant by Miss Mary Hill, who goes to Kansas City. The bill for the week will be "Nell Gwyn," in which some scenes from the life of Charles II will be offered. This is a historic comedy, and one of great interest, besides its value as a drama. It introduces the leading personages of the court of England at a time when Charles was all but a vassal of France and was still trying to break off his relations with Louis and become a real king of England. The part the merry little comedy queen, Nellie Gwyn, played in the affairs of state is shown. Miss Pettes will be Nell Gwyn and Miss Ober will be the Duchess of Portsmouth, the French woman sent by Louis to captivate the king and win him for France. Mr. Morrison will be King Charles and Mr. Hartford will be Lord Jeffreys, the bloody chief justice of England, who was also a scheming politician. The entire company is represented in the cast, which is a long one. The production will be up to the standard. "Nell Gwyn" will be offered first at a matinee on Sunday and will run the entire week, with the regular matinees.

Mr. Frank Bemish, "comedian extraordinary," will make his debut at the Krug for two nights, starting matinee today, under the direction of that able manager Mr. Henry B. Linton.

The singiest, danciest and girliest show of all is Williams' "Ideal Extravaganza," and the patrons of the Krug Tuesday and Wednesday will have the pleasure of seeing the company in a new two-act comedy called "The Other Fellow."

For the last three nights of the week at the Krug, with a matiness on Saturday, the Shaw-Gallagher Amusement company offers Miss Marie Young in "The Burglar and the Waif."

A well varied assortment of bright and snappy acts is promient at the Orpheum for the week starting matinee today. At the head of the roster comes Merri Osborne, who is said to be fascinating and charming and knows how to sing a song in a catchy French style and is also accomplished on the piano. Miss Osborne and company will present a sketch entitled "Taming an Actress." Among those who have a large circle of admirers to welcome them will be Charley Case, the popular story teller, who will dispense his latest laugh provokers. Raymond Finley and Lottie Burke, who are a versatile pair, being equally at ease in song, comedy or burlesque, have a skit called "Stageland Satire." Charles Barry, son of the late star of Barry and Fay and Hulda Hulvers, who as comedian and soubrette were principals with "Babes in Toyland," will introduce their eccentric singing and dancing. The Otura Japanese troupe is declared among the cleverest balancers and jugglers ever brought from Japan. Lavinia De Witts, the cornet virtoso; the Rotaires, said to be exceptionally good on the slack wire and as acrobats, and new kinodrome pictures complete a bill calculated to create a nice Orpheum standard of entertainment.

On Friday, March 1, the following members of the Nebraska Wesleyan university conservatory of music faculty will give their second annual recital at the First Methodist Episcopal church Messrs. Vernon Spencer, Clemens Movius, Edmund Foerstel and Mrs. Lilliam Dobbs Helms, assisted by Marie Sloss. It will be remembered on the occasion of their recital last year the largest church was not able to accommodate the audience, and a great number are looking forward in anticipation to this second concert. The program will be as follows

Allegro Vivace (*Concerto Op. 21, F minor) .....Chopin
Miss Sloss.
Cavatina (from "the Jewess").....Halevy
Mr. Clemens Movius.
Allegro de Concert .....Bazzini
Mr. Edmund Foerstel.
Sonata Heroic (new; in one movement)..
..... Campbell-Tipton
Mr. Vernon Spencer.
Polonaise (from "Mignon") .....Thomas
Mrs. Lillian Dobbs Helms.
The Wind .....Aikan
Marie Sloss.
Toreador Song .....Bizet
Mr. Movius.
Legende .....Wieniawski
Hungarian Dance No. 5.....Brahms-Joachim
Mr. Foerstel.
Three Songs from "Schlichte Weisen" (new) .....Reger
(a) Riding Past.
(b) In Snowy Weather.
(c) My Lad.
Miss Helms.
Minuet, E-major .....Campbell-Tipton
In the Deep Forest .....MacDowell
Wedding Day at Troldhaugen.....Grieg
Mr. Spencer.
*Orchestral parts on pipe organ.

### Gossip from Stageland.

The company which is to support Lawrence D'Orsay in his new play, "Lord Doncaster," includes Josephine Drake, Helen Robertson, Ida M. Darling, Margaret Dale, Howard Percy, Thomas Walsh, Sydney Mather, Harry Dodd, Emerson Mack, Lyster Chambers and Harold Heaton. Mr. D'Orsay's part is said to be somewhat "more heroic."

The announcement that Marie Dero is to be "starred" in "The Morals of Marcus" recalls the fact that this was the play produced by Mr. Bourchier at the Garrick theater in London from which the critics were debarred on the opening night. As will be remembered by those familiar with the controversy that followed, Mr. Bourchier subsequently wrote an apology for his action, asking that the play be reviewed "in justice to the author, actors and actresses." The play is a dramatization by W. J. Locke of his novel, "The Morals of Marcus Ordeyne," and has enjoyed a long London run.

Omaha people will regret very much the change in the Woodward Stock company that takes Miss Mary Hill to Kansas City. Miss Hill has been one of the most careful and painstaking members of the company during the time she has been with it, and has well established herself in local popularity. She was well known here already, through her work with the summer stock at the Boyd, and since she has been at the Burwood she has greatly increased her circle of friends. She goes to the Woodward stock company at the Auditorium in Kansas City, where her husband, Harry Long, is stage director.

Concerning the announcement that D'Annunzio will soon visit America, it has been said that Sothern and Marlowe will be the first to produce an English version of any of the Italian dramatist's plays. While the production may be the first New York will see, the fact has been overlooked that Florence Roberts appeared in an English version of D'Annunzio's "Giasconda" at the Alcazar theater, San Francisco, on Thursday, September 10, 1903, and subsequently gave several matinees performances in Seattle and Portland. It is now announced that Miss Roberts will present "Giasconda" at special matinees during her forthcoming New York engagement in "Maria Rosa."

It has become known that Edwin Milton Royle submitted his first revision of "Cleo" to Charles Dillingham last week. If this version is not accepted it is understood that all negotiations will be at an end and that Mr. Dillingham will have to find either another dramatization of "Article Forty-Five" or an entirely new play for Mrs. Leslie Carter to make her debut under his management. Mr. Dillingham recently asserted that, though he had ordered no other version of "Article Forty-Five," he had received no less than five plays based on the old drama, all written purely on speculation after the differences of himself and Royle came into court. Mr. Royle obtained an injunction restraining the presentation on the ground that his manuscript had been altered to its detriment. At Mr. Royle's house the fact that he had submitted his final manuscript was confirmed. "The matter stands about the same as it has always stood," said Mrs. Royle. "If Mr. Dillingham does not wish to present the manuscript as Mr. Royle has now revised it my husband is ready to return the advance payment. We expect the matter to be amicably settled."

During an incidental talk with a party of diners at the Lambs' club a few nights ago, a layman, who was deferentially drifting into the "shop talk" of his actor-comrades, asked Mr. William Lackaye his opinion of present stage conditions, and if, in the actor's belief, there was hope for the future of the American drama? "Hope," answered Mr. Lackaye. "Indeed, I do believe there are great hopes. The National theater, now building on Central Park West, is purposed to present sociological studies of American conditions; 'The Lion and the Mouse,' which expounds a moral lesson from an exposition of American frenzied finance and the concentration of wealth, has passed its five hundredth night, and is a vivid portrayal of corruption and graft in American politics. 'The Man of the Hour' is one of the most popular plays ever produced in New York. The director of the American National theater, Herr Conried, is a German; Charles Klein, author of 'The Lion and the Mouse,' and George Broadhurst, who wrote 'The Man of the Hour,' two typically American conditions, are Englishmen. Yes," he concluded, "it looks to me as if there is a fine outlook for the American drama, so long as we maintain our friendly relations with England and Germany."

The following is a list of Richard Mansfield's roles, prepared by the press representative to prove the actor's "cosmopolitanization:" Of Frenchmen there have been five—flaccid Baron Chevrial, quaint little Monsieur, eloquent Cyrano de Bergerac, exquisite Beaucaire and altruistic Alceste; of German, three—masquerading Prince Karl, musicianly Courvosier, naive Karl Heinrich, and Shaw's Swiss near-German, Captain Bluntschle; of Romans, poetic Brutus and brutal Nero; of Englishmen, five—enigmatic Dr. Jekyll and Mr. Hyde, blase Beau Brummel, bloody King Richard III, climbing Tittlebat Titmouse, courtly King Henry V; of Americans, two—gallant Arthur Dimmesdale and cynical Dick Dudgeon; of Russians, two—the senile Tzar Ivan the Terrible, and anarchistic Rodion the Student; of Spaniards, two—amorous Don Juan and martyred Don Carlos; of Jews, one—revengeful Shylock. The boys in this list are Prince Karl, Tittlebat Titmouse, Don Juan, Dudgeon, Courvosier, Karl, Heinrich, King Henry and Don Carlos. The middle-aged men are Jekyll and Hyde, Beau Brummel, Nero, Bluntschle, Monsieur, Dimmesdale, Brutus, Cyrano, Rodion, Beaucaire and Alceste. The old men Chevrial, Shylock and Tzar, Ivan. Both King Richard III and Peer Gynt begin as boys and follow the course of the character's career to maturity, exhibiting in one evening the artist's powers of protean transition.

# Music and Musical Notes

THIS winter the country seems to have gone opera mad. In New York the Metropolitan and the Manhattan are crowded to the roofs for every performance. Now in Chicago at the Auditorium Nordica and Alice Nellson, together with the new Spanish tenor, are delighting large audiences. We are to have a very minute season here in Omaha, on April 22. A matinee and evening performance will be given, (Coureid company) "La Boheme" with Caruso and Sembrich, and another opera yet be be chosen. A good deal has been said about a production of "Salome," but unless I am vastly mistaken this work will not be put on again in this country until a few changes have been made in its vivid coloring. The real hard-pan truth of the matter is that Olive Fremstad out-Salomes Salome. The people who heard and saw her would gladly, like Herod, have hung themselves over the backs of their chairs, with their cloaks about their heads. One can read the Oscar Wilde text without undue excitement; neither would the music of Strauss be overdistressing, but the two together, with the volcanic temperament, and the physical beauty of Fremstad to illumine the whole, form a sensation not often vouchsafed to weary mortals. It is good to have gone through once. That is enough. Fremstad says, "I play the part without compromise," and she does indeed. The only wonder in my mind is how either Parsifal or John The Baptist ever escaped with their moral scalp locks.

The music of "Salome" is like a great impressionist picture; the paint laid on in splashes with a palate. Viewed closely many parts are ugly, but at a distance, with the whole blended together, the effect is acutely interesting and in spots very beautiful. At any rate, this decadent phase of our modern life is one to be reckoned with. Many good things develop through evil. Strauss is yet a young man. His genius seems to be seething. Ugliness is not immortal. Through all this tempestuousness he may at last come to his own. He is now at work on another opera, for which the musical world is waiting with bated breath. Will it be a monstrosity or a work of genuine beauty?

It is laughable to read in the papers and music journals what a great big man Hammerstein is and how he and his opera house are the howling success of the New York season. It is true they have been successful. The operas at the Manhattan are beautifully put on, and several of the singers are very fine, but the venture has affected the patronage and business success of the Metropolitan not one iota. It sails along its conservative way, a blue-blooded aristocrat, in no need or sensational advertising. The atmosphere of the two houses is most amazingly different. The Manhattan is a gaudy, overdecorated place, filled with strange, fat be-diamoned women, fresh from the marcele-wave artists; and also many dark, foreign looking men. However, one forgets them all when Bonci comes out. Here is an artist, supreme, almost without flaw. I heard a special presentation of "Rigoletto." In this role he did the most exquisite work. Melba was the Gildu, but her star paled beside this tenor. She is the same old Melba. She cut the last act because she wouldn't be carried on the stage in a bag to be discovered and mourned over by her father. Poor Ancona sang his lament to a very palpable sack of straw at the front of the stage. Nellie had gone home—was not present to receive any recalls. On that evening, however, 600 carriages radiated for blocks about the Manhattan. Her drawing power is still potent.

Of all the new singers at the Metropolitan Geraldine Farrar is the favorite, apparently the best drawing card. She is young (only 24), and has within herself the making of a very great artist. Just at present she is immature in her art. Do you remember how Bloomfield Zeisler played before she "found herself" and became the finished genius she now is? All the elements are there in this girl, but they need toning down and educating. Farrar simply exhales vitality and temperament. She has no idea of saving herself. She gives it all. She can't even sit still when she's singing in concert. Her Marguerite in "The Damnation of Faust" was most lovely. While she was singing she seemed to be another being, but when she sat down her dignity absolutely fled. She nudged Russeliere with her fan, giggled at Vigua (he is a funny little fat man, who directs most violently), and smiled and shrugged her shoulders at Plancon until he deliberately turned his back on her. To cap the climax, when she finished her work, she left the stage, came back through the miles of orchestra, bowed, then deliberately stuck out her hand to Mr. Vigua, who could do no less than take it. As his back was turned to the house, no one knew but the congratulations were of his doing. Naturally, staid old New York, with its idea of convention, resents the frivolity of this very young person. Plancon has been tearing his hair and almost refusing to sing with her. He says she "does all the things she ought not to do, and none of the things she ought to do." Farrar takes a fiendish delight in boring him. She will grow older after a while. Then we shall see.

The directors of the May Festival have elected Mr. Edward Porter Peck their president. They are indeed to be congratulated. Mr. Peck is well known for his push and energy. Whatever he takes hold of moves steadily toward success. The money for the festival is fast being raised. Three thousand dollars is the sum desired. In this great city with its many students and music lovers it should not be difficult to find a host of subscribers. The price of the tickets is very reasonable. It is an opportunity to be grasped, both for the purpose of a broader knowledge and education, and for the pleasure which it will bring.

The next meeting of the musical department of the Woman's club will be held Friday afternoon, March 1, at 2:30 o'clock, at the First Congregational church, instead of Thursday, owing to the meeting of the district federation on that day. Miss Marion Ward has arranged the program.

There is a possibility that Arthur Hartmann will give a recital in Omaha at the Schmoller & Mueller hall on his way east. Hartmann is a very great artist. It is to be hoped that this plan will carry.

"Madame Butterfly" is also in store for us later in the season. This opera is full of rich and exquisite music. The first Italian presentation was given in New York ten days ago—Farrar as Butterfly, Caruso as Pinkerton, and Scotts as Sharpless Puccini managed and directed the rehearsals, and was on hand for laurel wreaths at the performance. John Luther Long and Belasco watched the opera with much interest from a couple of good front seats. The house was packed and jammed. Poor Conried is still flat on his back or barely about—has not been able to work for three months—meritis. A hideous general name for a good nervous smash up. One's memory involuntarily harks back to Graves—

It is borne in upon me that Omaha is a very good place.

MARY LEARNED.


AMUSEMENTS.

CREIGHTON Orpheum
'Phone Douglas 494.
Week Commencing
Sunday Matinee, Feb. 24
To-day 2:15—To-night 8:15
MODERN VAUDEVILLE
MERRI OSBORNE & CO.
Presenting "Taming an Actress."
CHARLEY CASE
The Man Who Talks About His Father.
FINLAY & BURKE
In "Stageland Satire."
BARRY & HALVERS
Late of "Babes in Toyland."
OTURA JAPANESE TROUPE
In "Pastimes of the Orient."
LAVINIA DEWITT
Vocalist and Cornet Soloist.
THE ROSAIRES
Refined Novelty Artists.
KINODROME
Animated Photography.
PRICES—10c, 25c and 50c.

AMUSEMENTS. AMUSEMENTS.

BOYD'S WOODWARD & BURGESS Mgrs
TONIGHT, Monday, Tuesday, Wednesday—Special Matinee Wednesday
George H. Brennan Presents
THE CLANSMAN
Second Triumphal ....Season....
Five distant and successful engagements in New York City.
An all summer run in Chicago.
Record breaking visits to Philadelphia, Washington, Baltimore, Pittsburg, St. Louis, New Orleans, Kansas City.
The most talked of play in the last fifty years.
A specially selected company of forty Principals.
Carloads of scenery, mechanical and lighting effects and a troop of cavalry Horses.
By THOMAS DIXON, Jr.
SATURDAY and SUNDAY, MARCH 2 and 3
The Dainty Musical Comedy
SERGEANT KITTY
With Winsome HELEN BYRON.
MONDAY and TUESDAY, MARGH 4 and 5
SPECIAL TUESDAY MATINEE
First Engagement in Omaha of the Distinguished Artiste
OLGA NETHERSOLE
Presenting Clyde Fitch's Dramatization of
....SAPHO....
PRICES—50 cents to $2.00.
BURWOOD | Matinee To-Day
TONIGHT — ALL WEEK
NELL GWYNN
Matinees Tuesday, Thursday, Saturday, Sunday.
Next Week — A TEXAS STEER.

AUDITORIUM
Elaborate Historical Story of
THE REFORMATION
Under the Auspices of
Kountze Memorial Lutheran Church
400 Omaha's Best Musical and Dramatic Talent in Cast 400
Thrilling Dramatic Scenes, including Luther's Trials at Worms—Brilliant descriptive story of Mrs. Della E. Meyers.
Monday and Tuesday Evenings
February 25, 26, at 8:00 O'clock
Seats, $1.50, $1.00, 50c, 25c and 15c. Chart at Box Office now open.

Wesleyan Conservatory of Music
University Place (Lincoln), Nebraska.
VERNON SPENCER, Director.
Second Annual Faculty Concert
—by—
MESSRS. VERNON SPENCER, Pianist;
CLARENCE MOVINO, Basso;
EDAMUND FOERSTEL, Violinist, and
MRS. LILLIAN DOBBS HELMS, Soprano, assisted by
MARIE SLON, Pianist.
First M. E. Church, Friday, March 1, at 8:15 P. M.
Uniform Price of Seats, 50c. Student's Tickets, 25c.
On sale at all music stores and music departments.
NOTE—On the occasion of the last concert in 1906, which was complimentary, a great difficulty was experienced in effecting a fair distribution of tickets and for that reason several hundred people had to be turned away and as many were contented with standing room. The above charges for admission to this concert are nominal and made to enable everyone interested to gain admission.

Old Dutch Cleanser
Is sold in large convenient sifting top cans.
At All Grocers.
10c
An Irresistible Enemy of Dirt
CLEANS, SCOURS, SCRUBS, POLISHES.
Free
on request a handsome illustrated booklet, "Hints for Housewives," containing much useful information and many valuable and timely suggestions
Address: THE CUDAHY PACKING CO., O. D. C. DEPT., SOUTH OMAHA, NEB.

KRUG THEATRE MATINEE TODAY 15c-25c-50c-75c 10c-25c-50c
2 Nights, starting Matinee Today
FRANK BEAMISH
in
The Breezy Comedy with Music
A STRANGER IN TOWN
2 Nights, starting Tuesday, Feb. 26
Matinee Wednesday
Williams' Ideal Extravaganza Co.
The Singiest, Danciest, Girliest Show of All.
3 Nights, starting Thurs., Feb. 28
Matinee Saturday.
MARIE YOUNG
in
THE BURGLAR AND THE WAIF
Coming—BARNEY GILMORE

Jean P. Duffield
..PIANIST..
JOSEPH GAHM'S SUCCESSOR
Studio, Suite 512, W. O. W. Building

BOYD THEATER SCHOOL OF ACTING
Professional experience while studying.
LILLIAN FITCH, Director.
MATINEES. ENGAGEMENTS.
301-302 Boyd Theater. W. J. Burgess, Mgr.